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Supplemente,

enthaltend

Quellen zu Händel's Werken.

3.

Serenata

von

Alessandro Stradella.

Für die deutsche Händelgesellschaft

herausgegeben

von

Friedrich Chrysander.

Leipzig,

Stich und Druck der Gesellschaft.

1888.

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HARVARD UNIVERSITY

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Vorwort.

Die Serenata von Stradella ist auch nicht ganz, obwohl doch mehr als das Magnificat von Erba, vor dem Schicksal bewahrt geblieben, gemißdeutet und für ein Werk von Händel ausgegeben zu werden.

Das originelle Tonwerk ist erhalten in einer italienischen Handschrift aus dem letzten Viertel des 17. Jahrhunderts, die also noch zu Lebzeiten des Komponisten geschrieben sein dürfte. Das Manuscript füllt 174 Seiten in Querquart und ist überschrieben

Serenata a 3. con Stromenti
Del Sig^r. Alessandro Stradella.

Ein Datum ist nicht angegeben, aber aus der klaren, nur wenige Fehler enthaltenden Handschrift läßt sich leicht die Zeit und das Land der Abfassung erkennen. Als ich dieselbe vor einigen zwanzig Jahren kopirte, befand sie sich im Besitz von Victor Schölcher in London und ist wohl später mit demselben nach Paris gewandert.

Unter den Angaben für die Vertheilung der Instrumente sind »Concertino« und »Concerto grosso« in ihrer Bedeutung bekannt, aber auffallend und gänzlich unbekannt ist die Vertheilung in »Primo Crocchio« und »Secondo Crocchio«. In der Handschrift steht übrigens »Cocchio«, und da dieses „Kutsche" bedeutet, könnte man meinen, die Instrumente seien bei der Serenade auf zwei verschiedenen Wagen gewesen. Indeß ist der Ausdruck für Musik nicht gebräuchlich, wohl aber »Crocchio«, dessen eigentliche Bedeutung als die eines kleinen Haufens befreundeter oder verwandter Leute, wie sie sich in Wirthshäusern an verschiedenen Tischen zu sammeln pflegen, sehr gut auf derartige Instrumentalgruppen paßt.

Obwohl Händel diese Serenata nicht ganz so stark benutzt hat, wie Erba's Magnificat, wird doch eine Vergleichung mit demselben ihre völlige Ebenbürtigkeit als Händelquelle darthun. Die Wahrnehmung, wie die Nummern 1 und 14 zu Bausteinen in dem Hagelchor verwendet sind; die Vergleichung der Sinfonia 10 mit dem, was im Fliegenchor daraus geworden ist; noch mehr aber die Benutzung des Hauptmotives von Nr. 13 zu dem Hirtenchor, und endlich die alle Erwartung übertreffende Ausbildung eines kleinen harmonischen Ganges aus dem Duett Nr. 7 in einem Riesenchor des Israel zu den Worten „Ergreift die Angst" — das alles ist musterhaft geeignet, den Weg zu zeigen, auf welchem Händel die Gedanken anderer Meister in sein Eigenthum verwandelte.

Bergedorf bei Hamburg,
15. August 1888.

Fr. Chrysander.

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SERENATA

a 3 con strumenti

di

ALESSANDRO STRADELLA.

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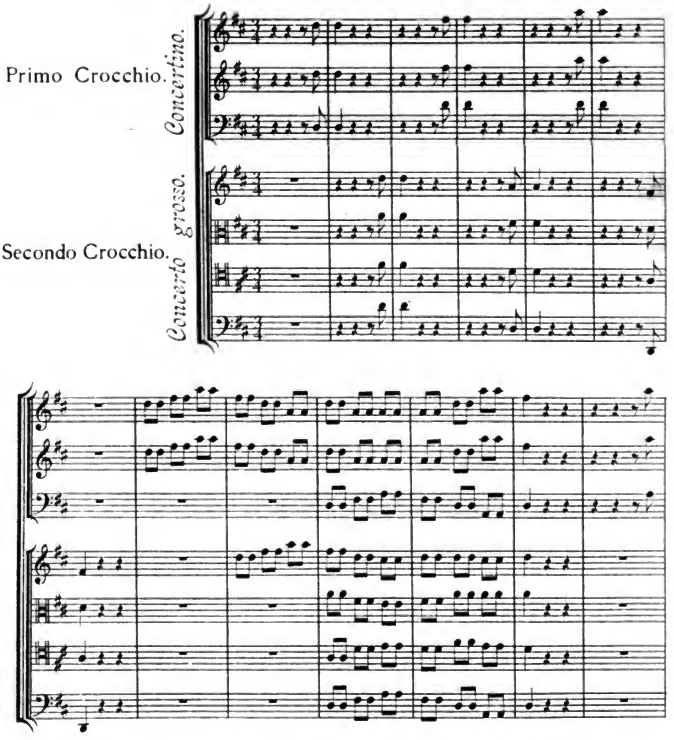
SINFONIA.



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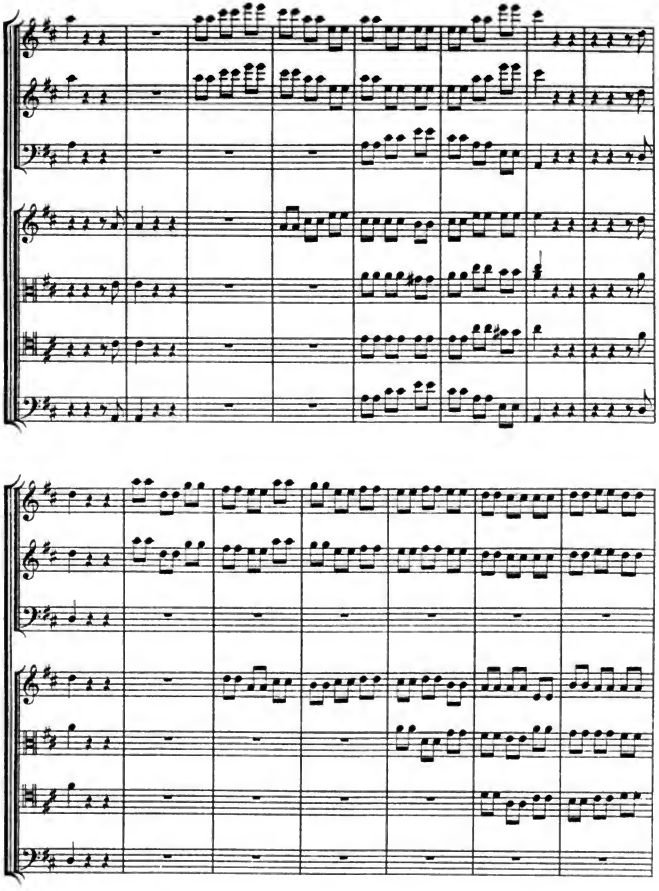

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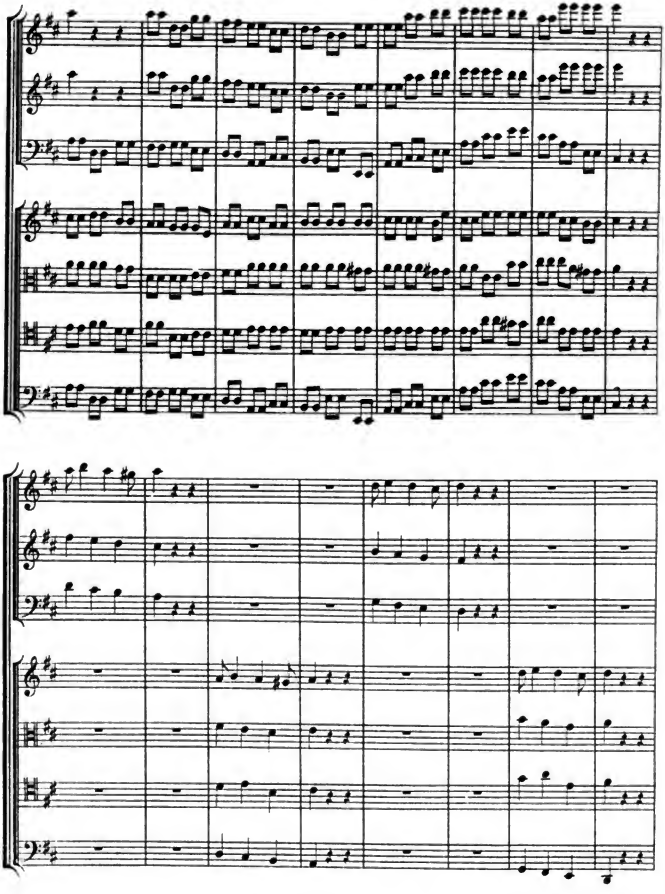

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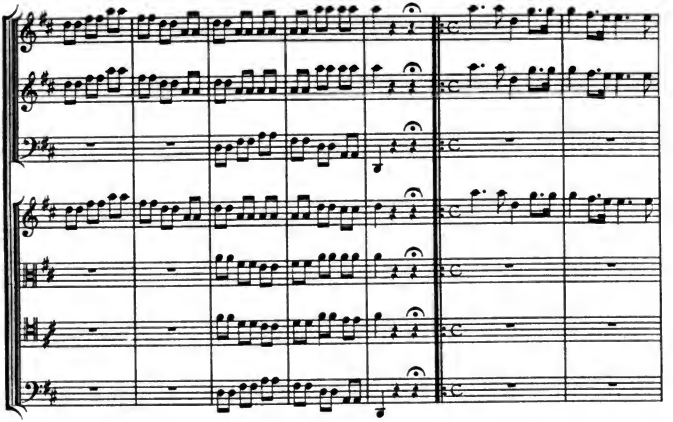

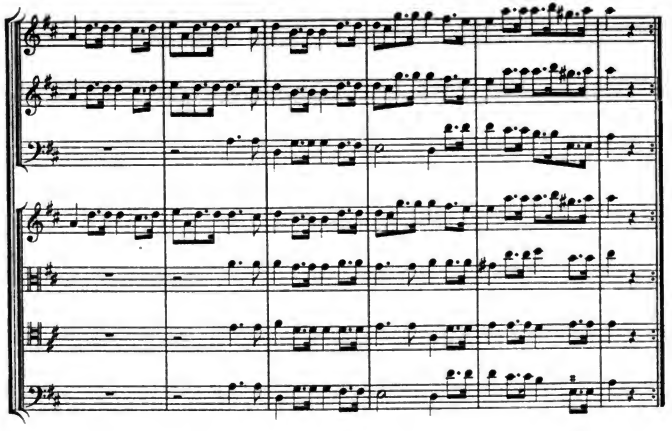

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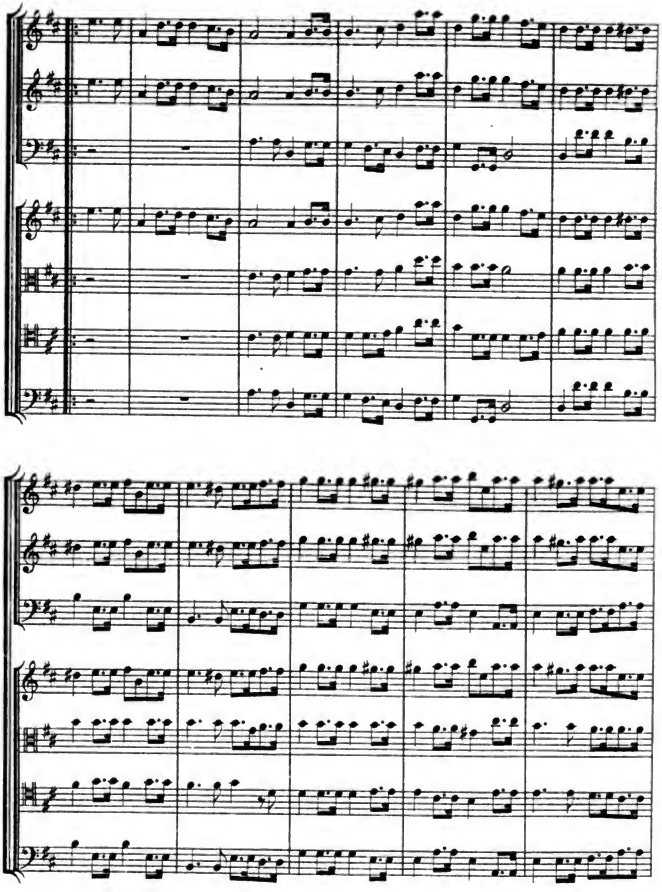

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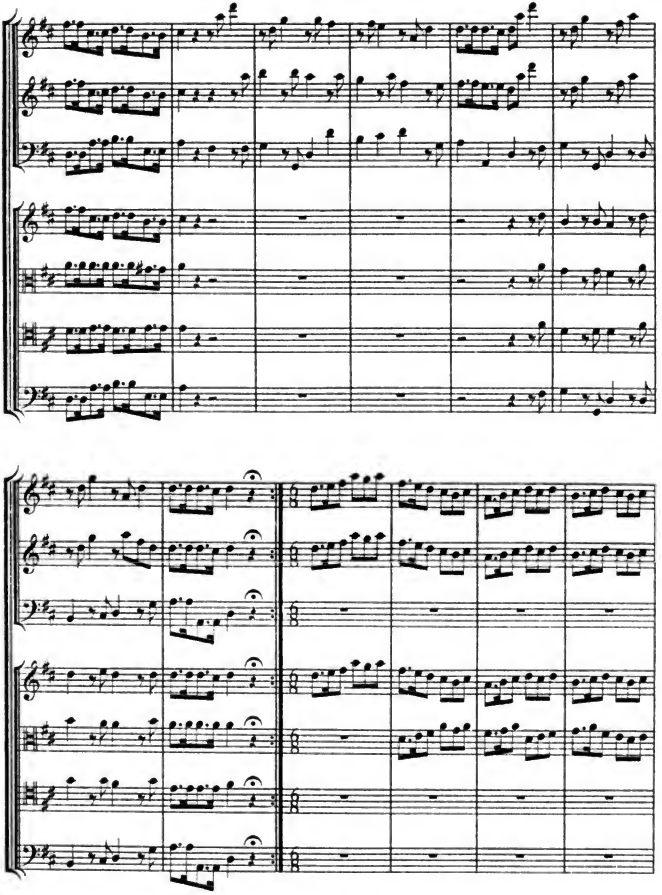

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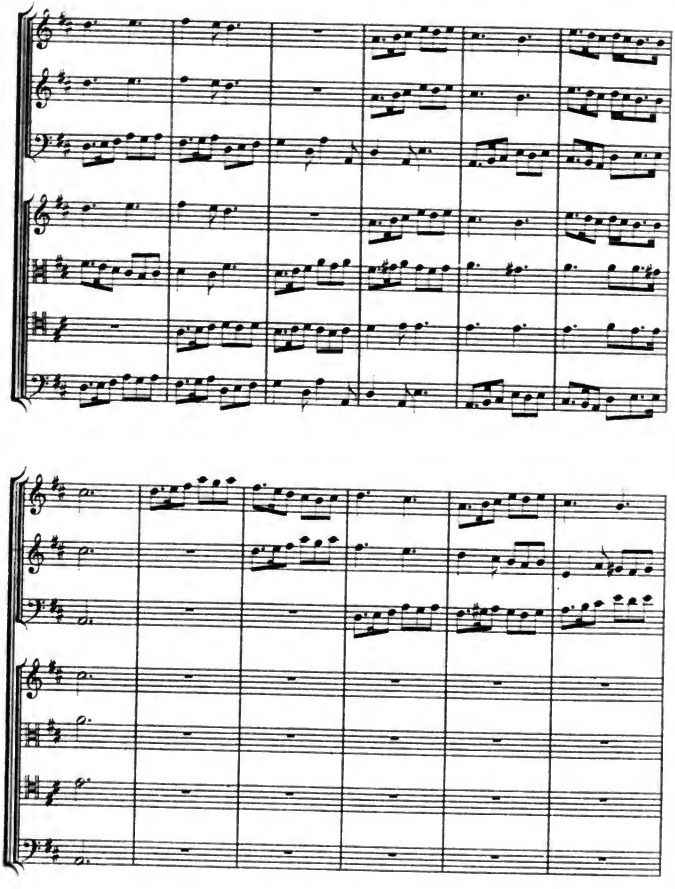

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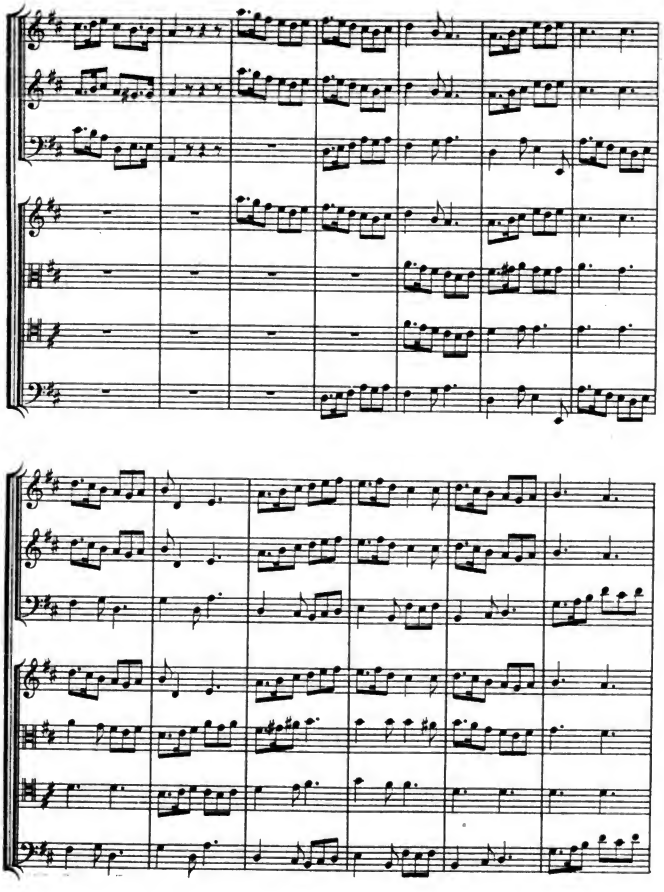

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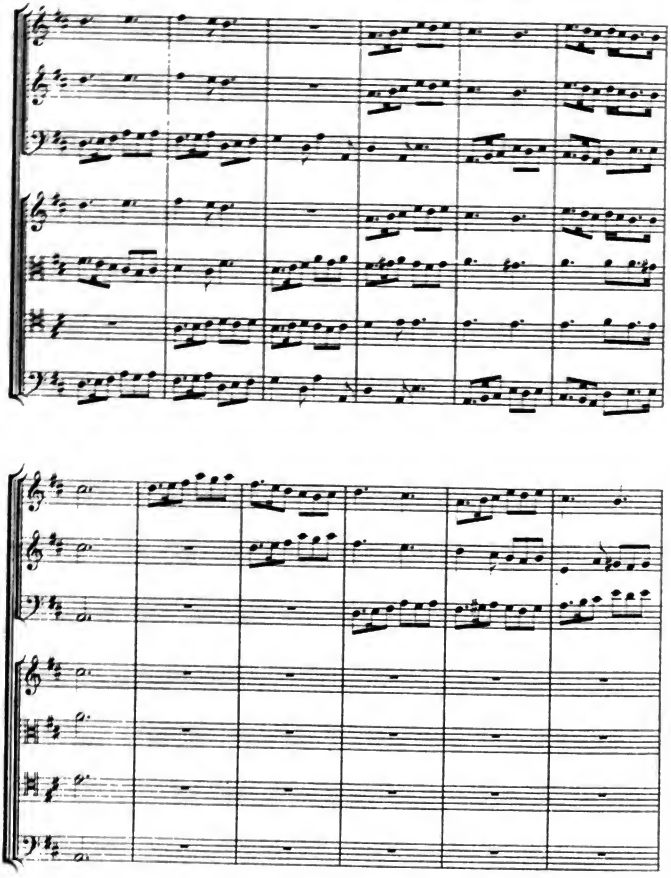

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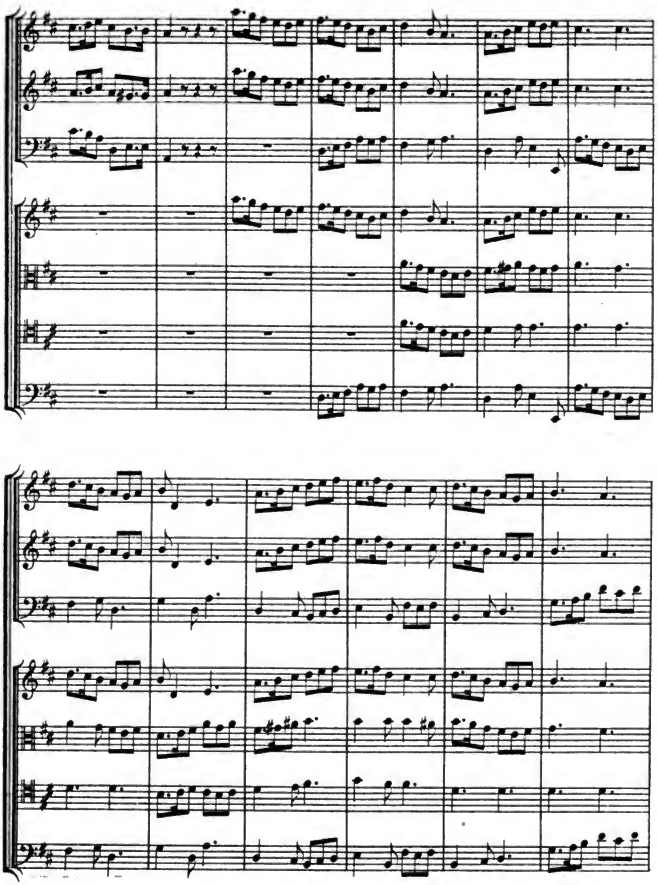

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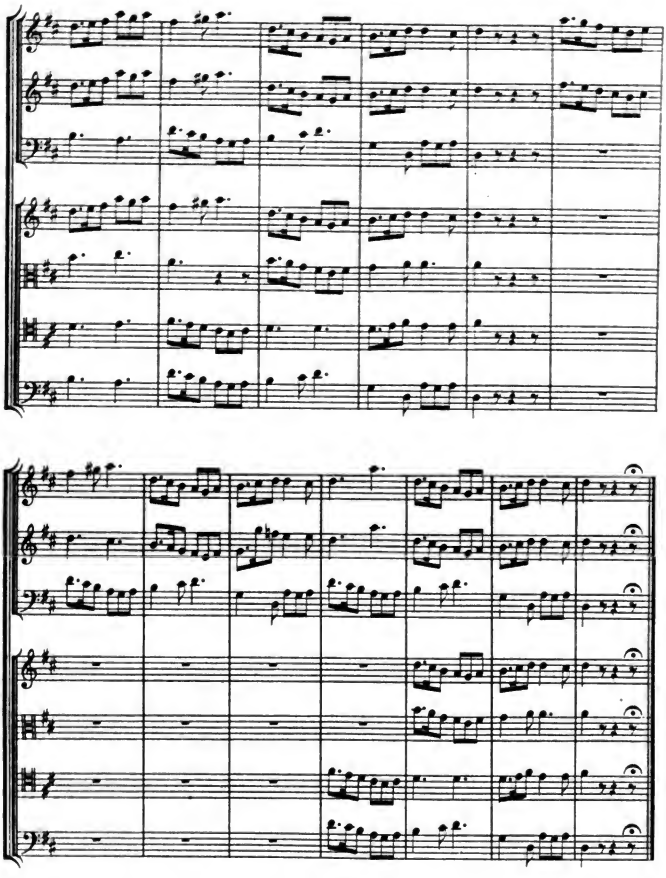

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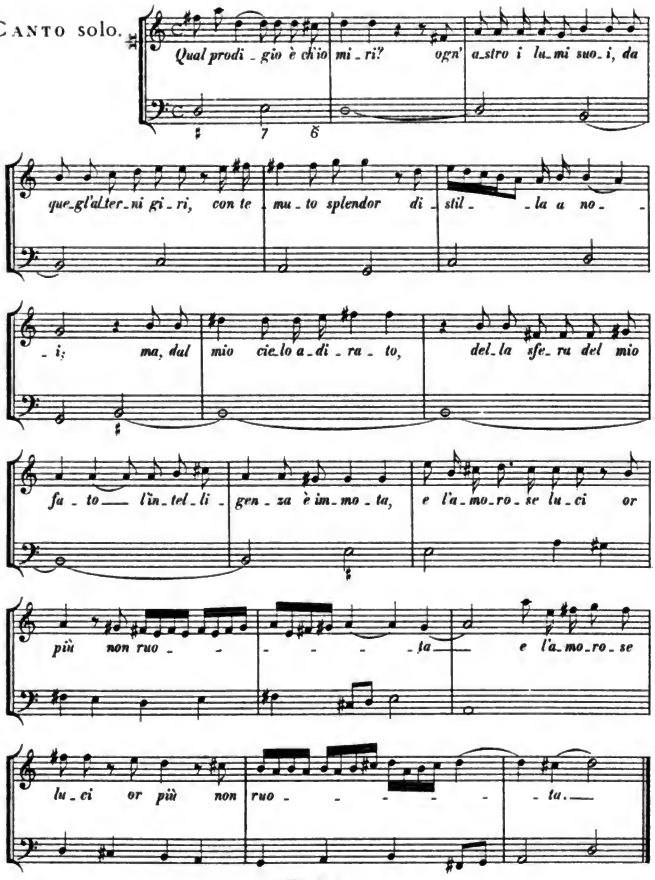

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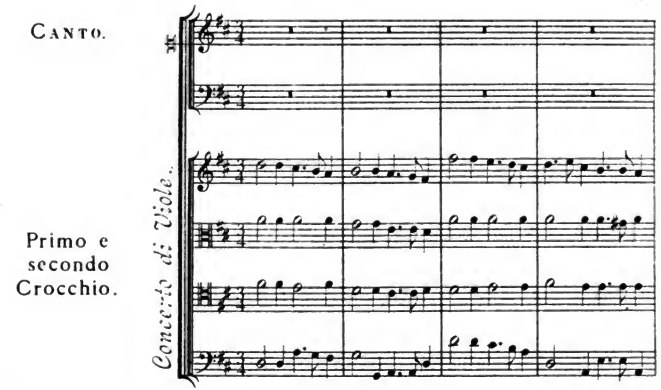

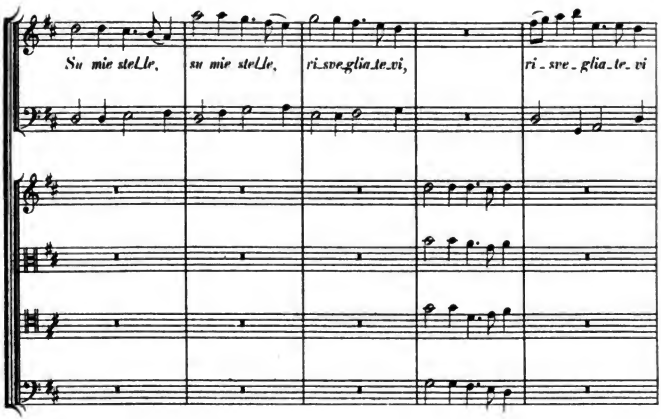

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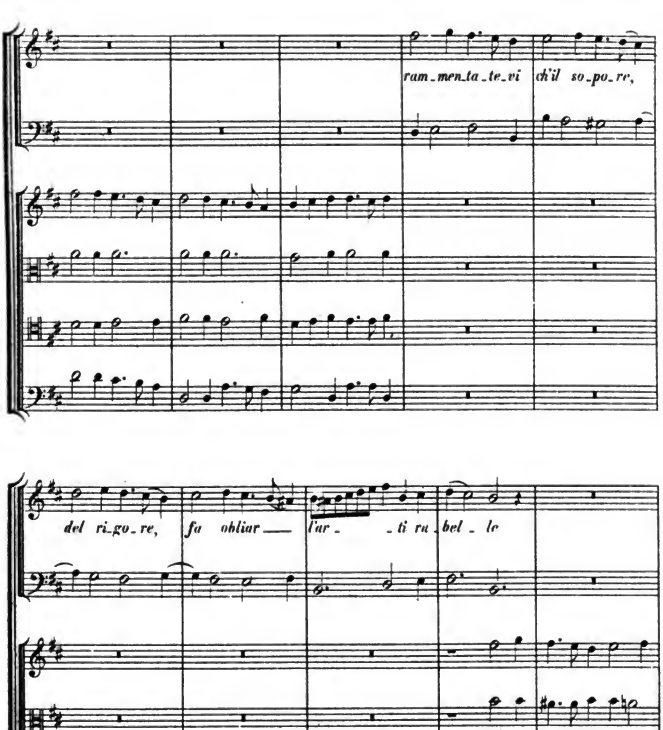

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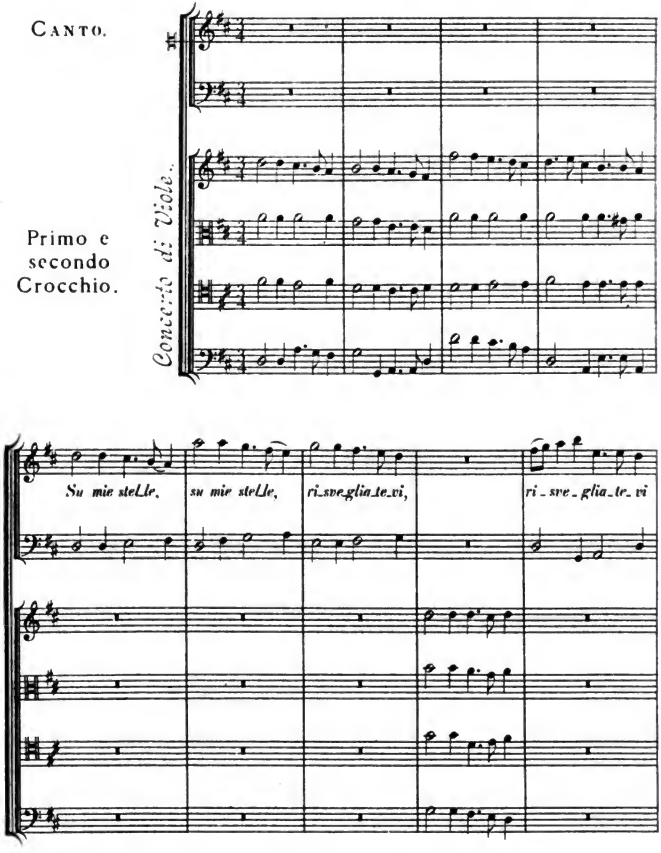

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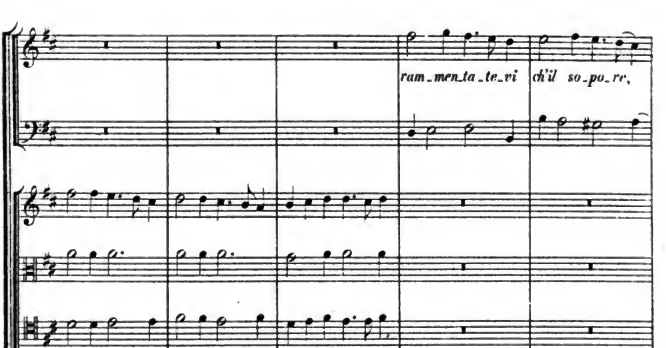

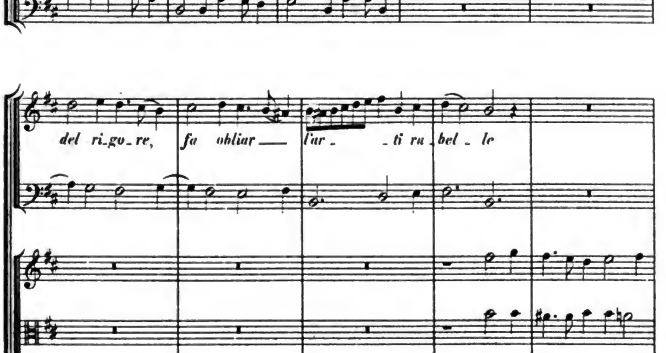

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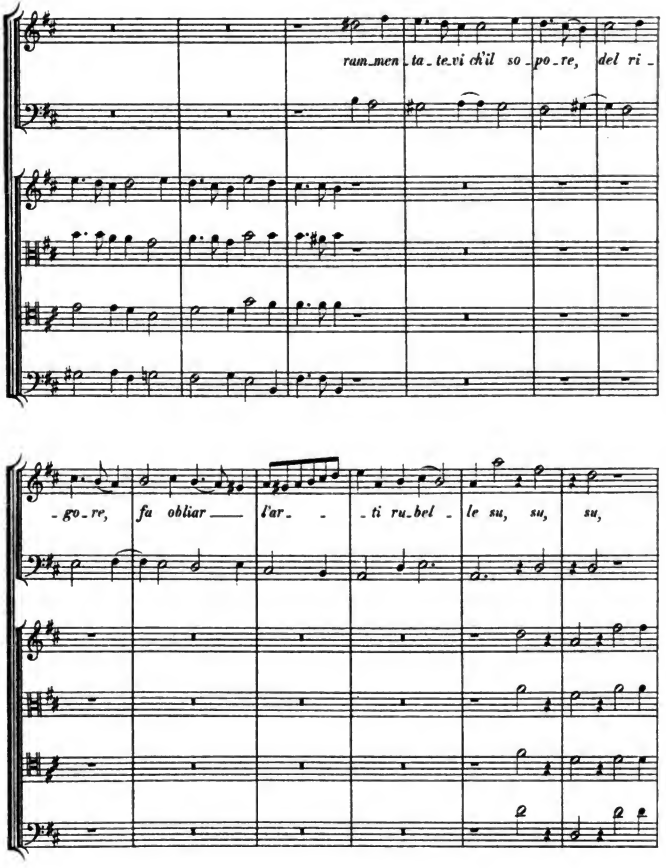

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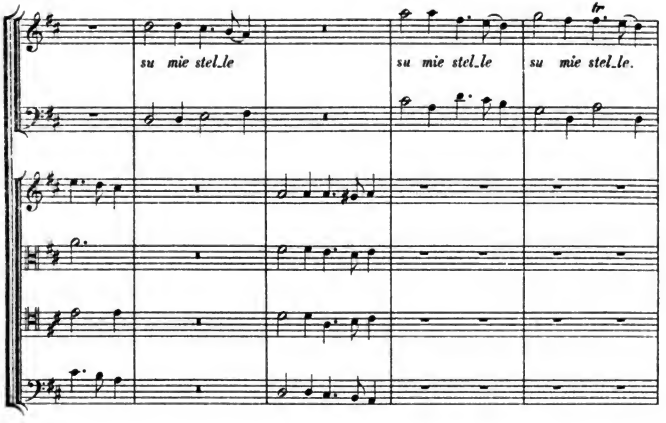

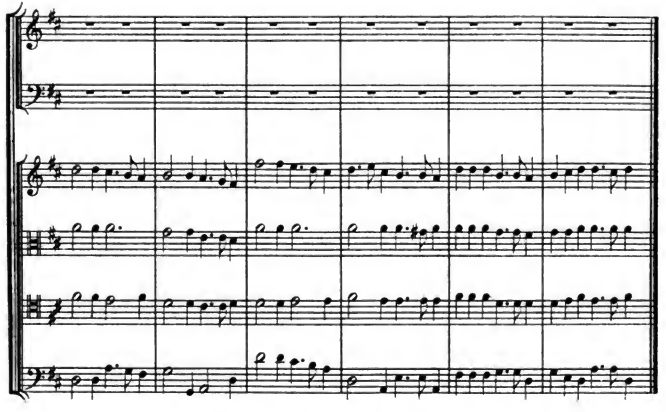

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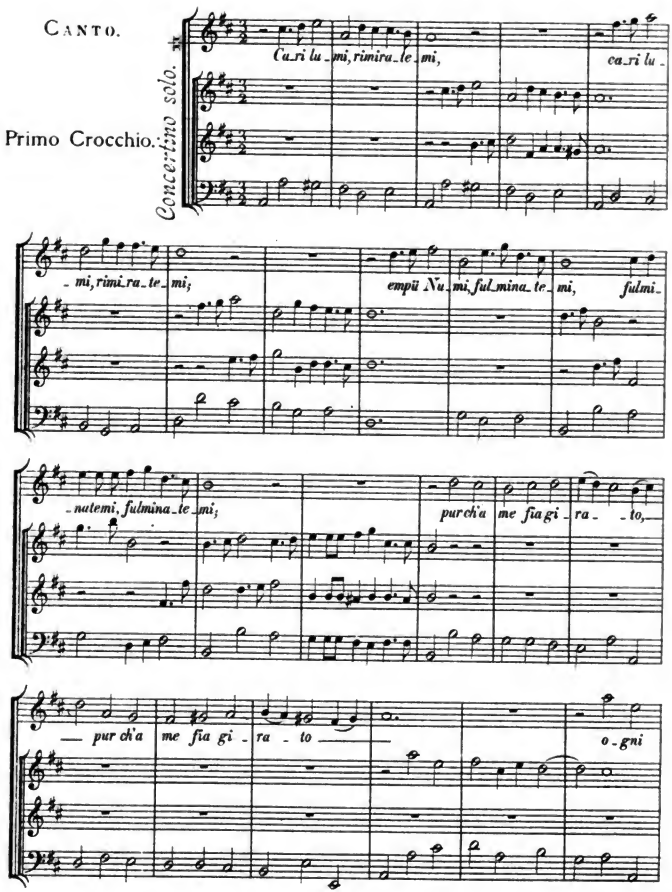

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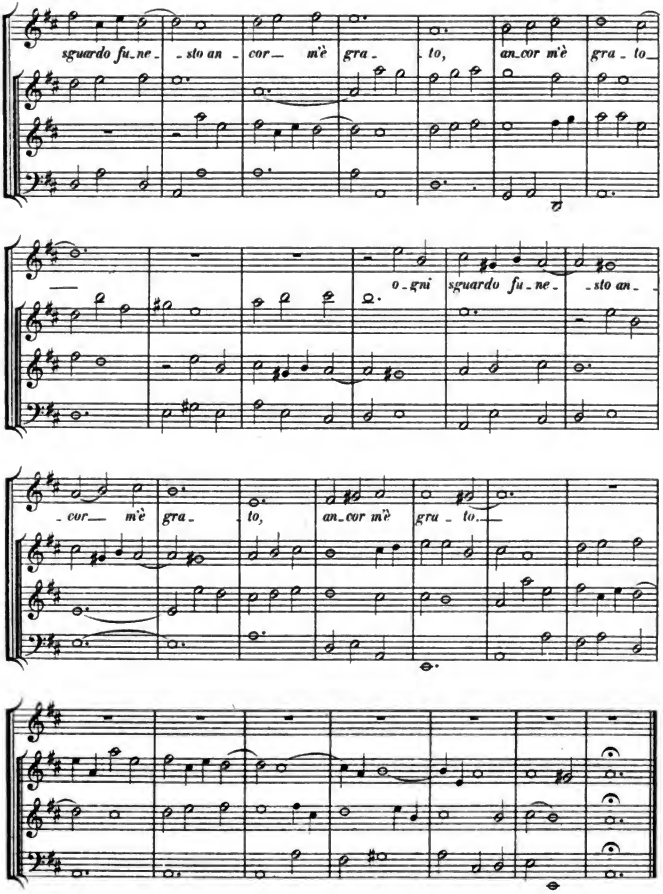

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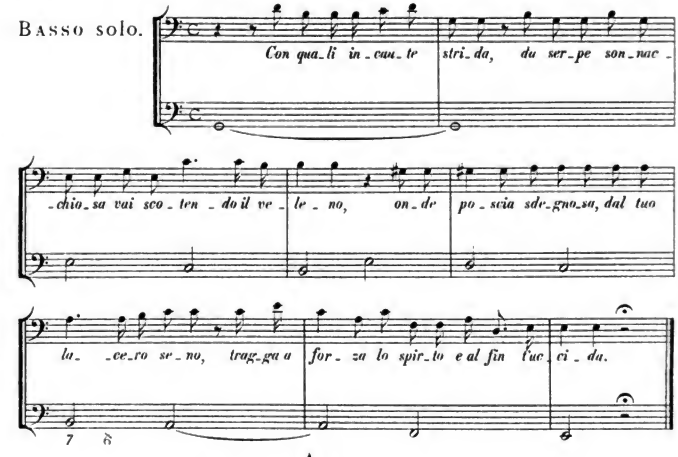

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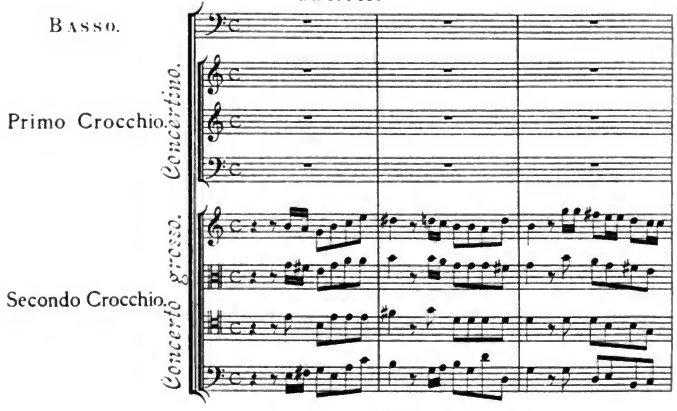

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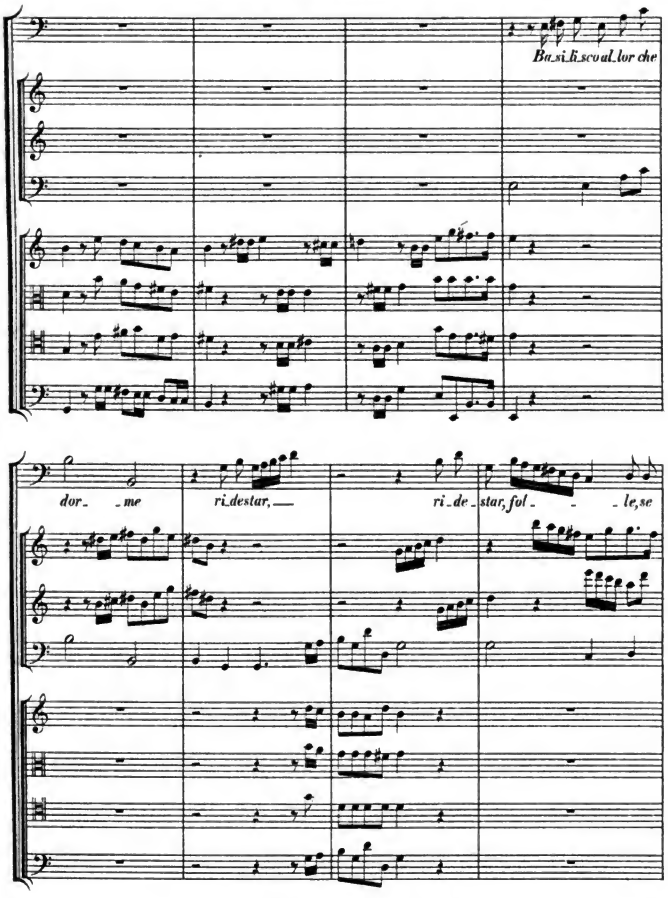

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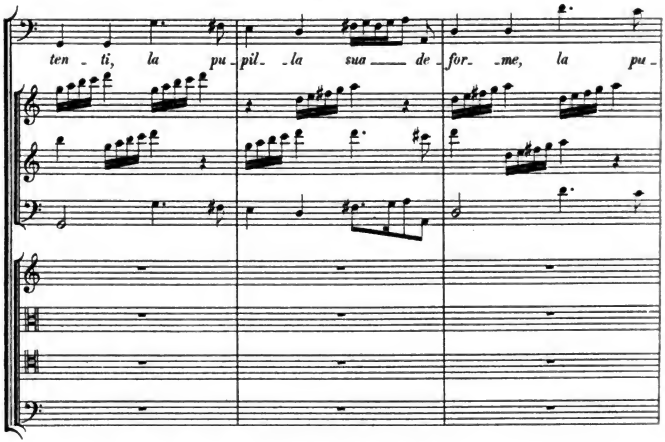

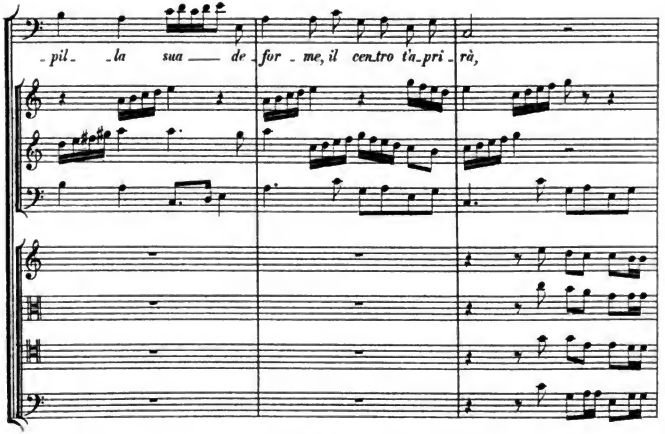

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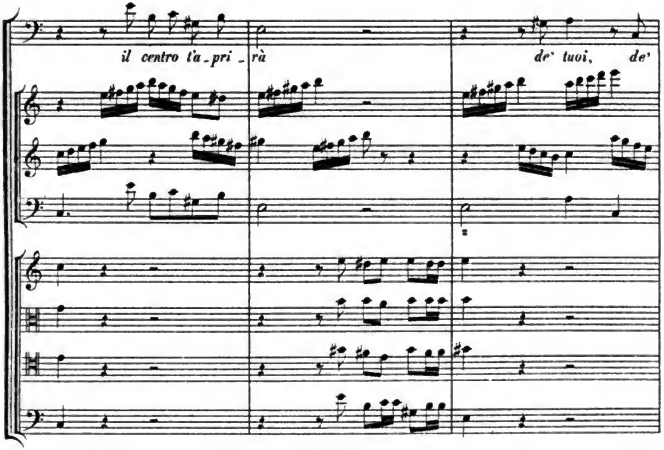

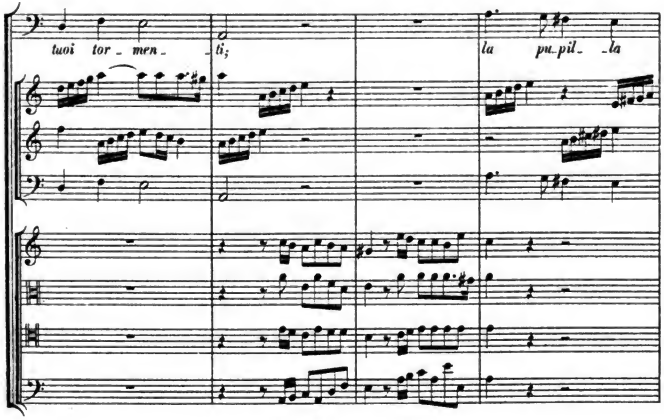

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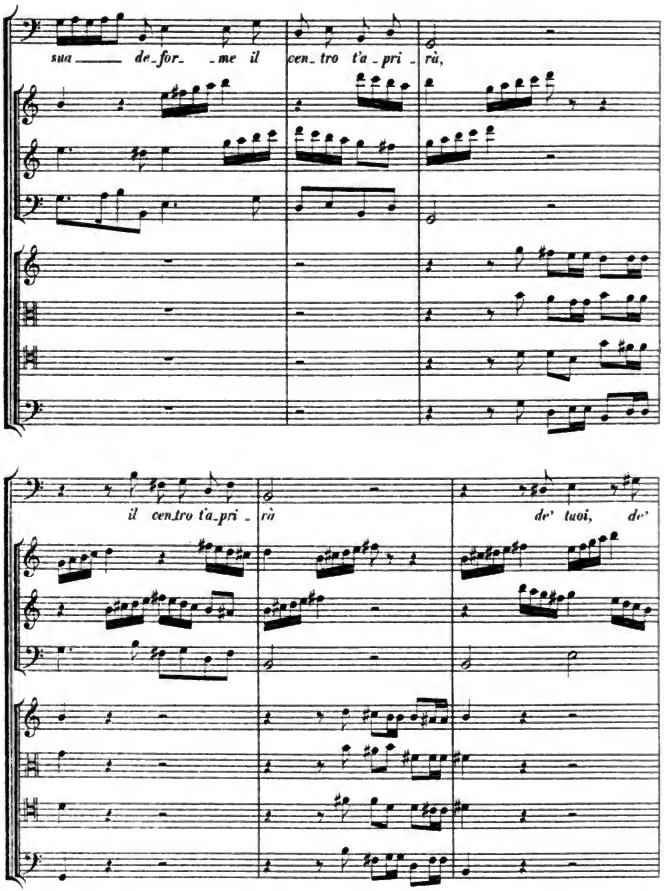

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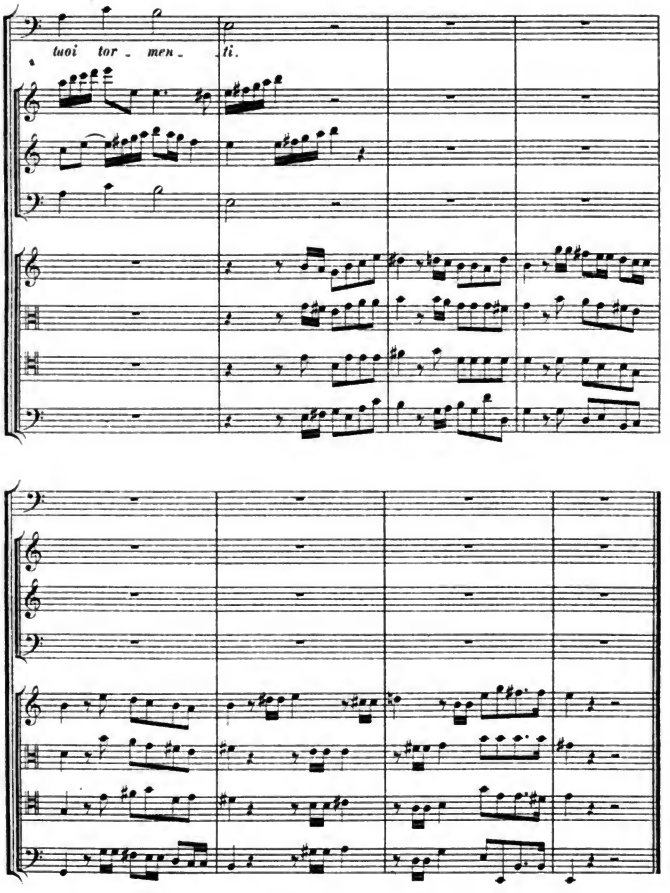

HW: S. 3.

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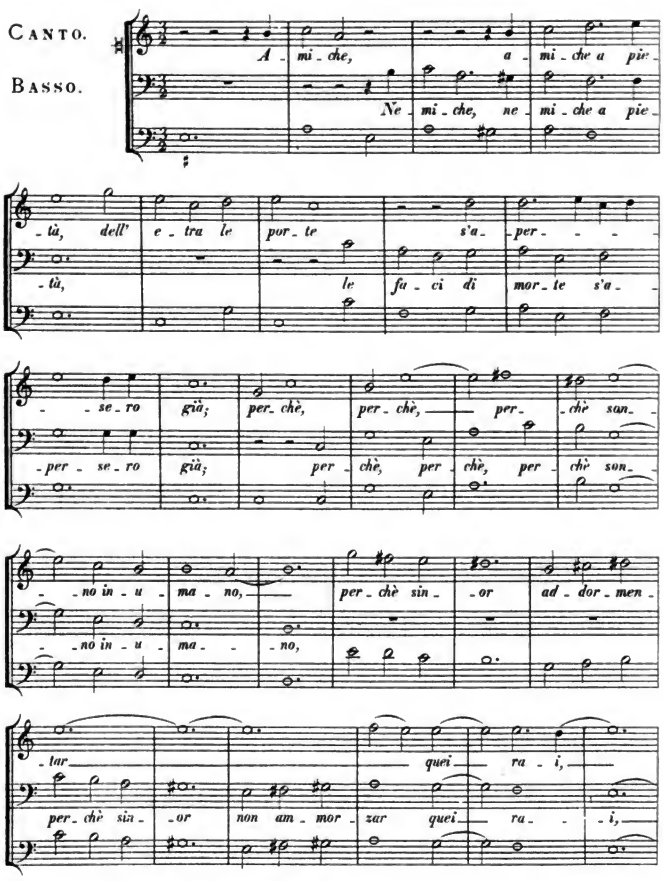
S'apre la finestra, e compare la Dama.



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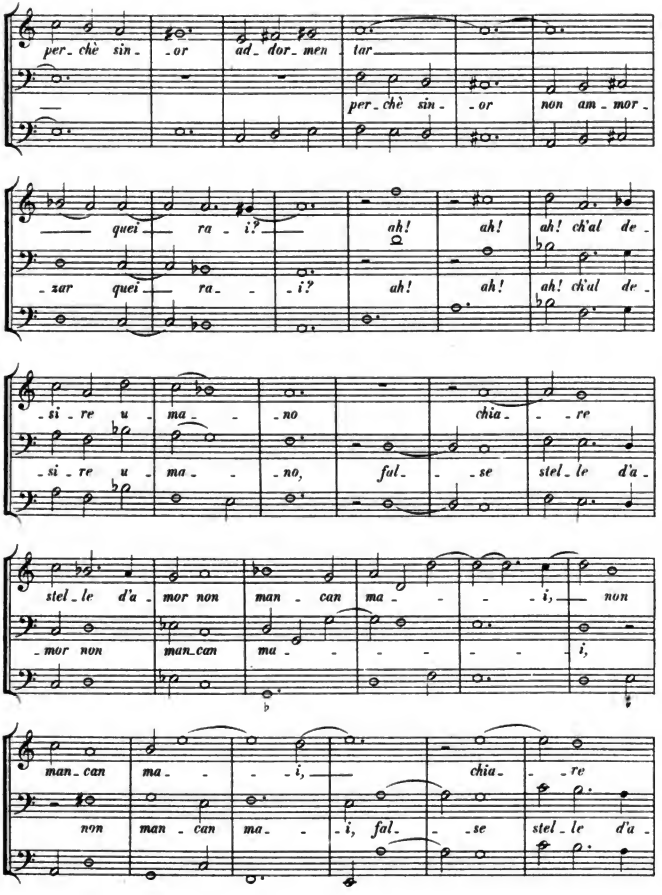

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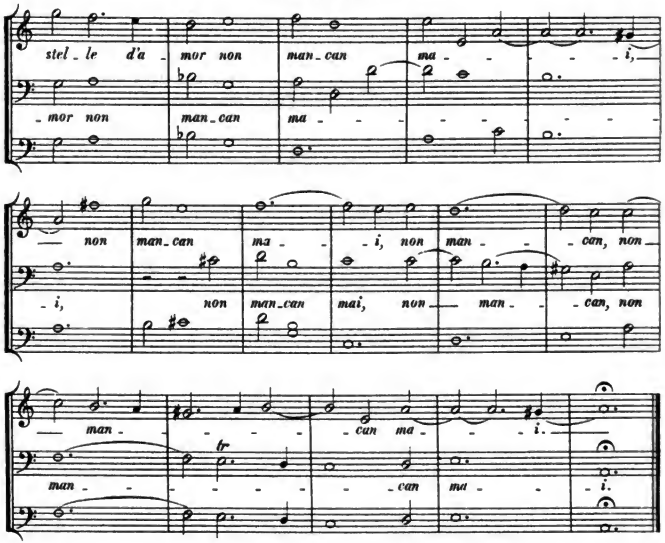

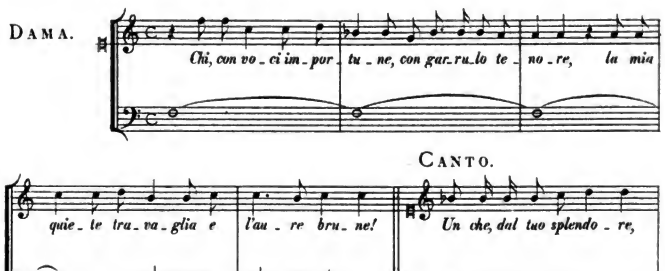

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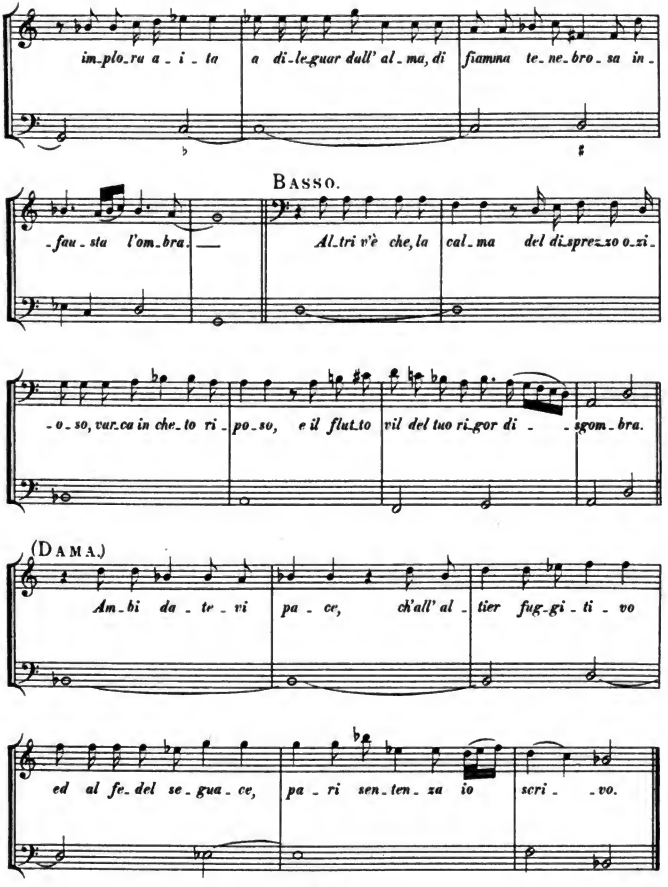

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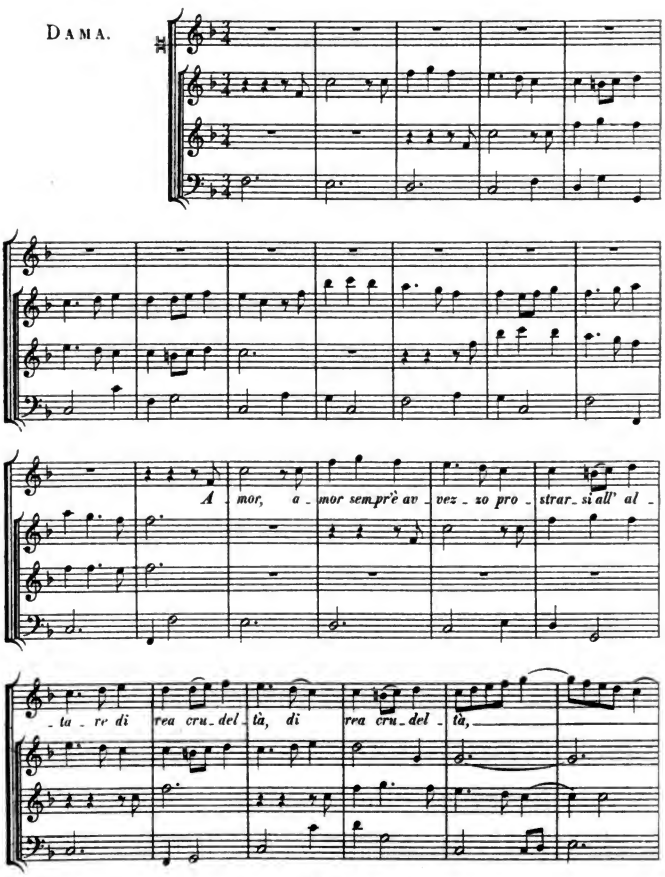
ARIA con istrumenti da parte distinti dagli altri.

DAMA.



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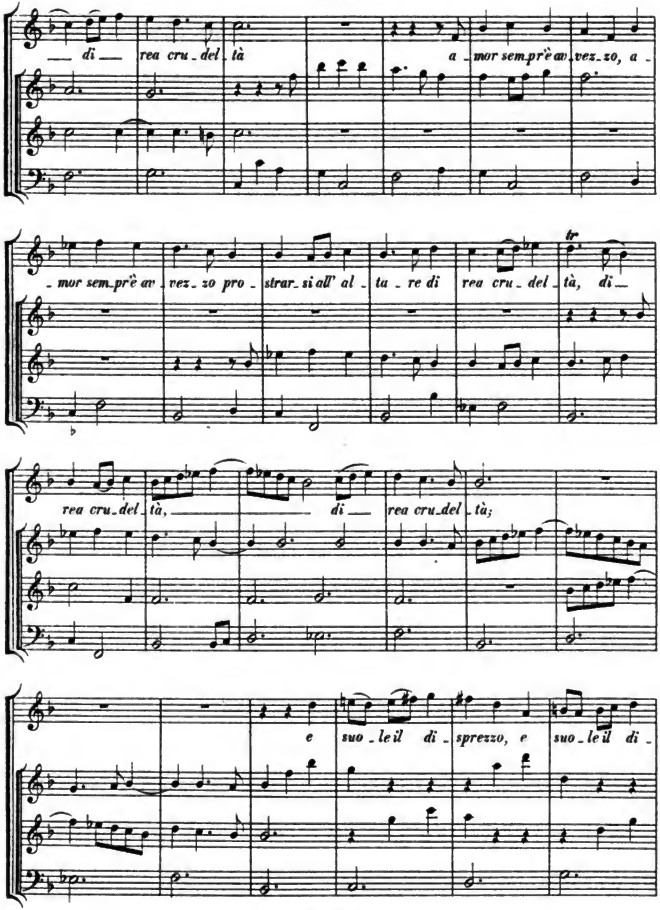

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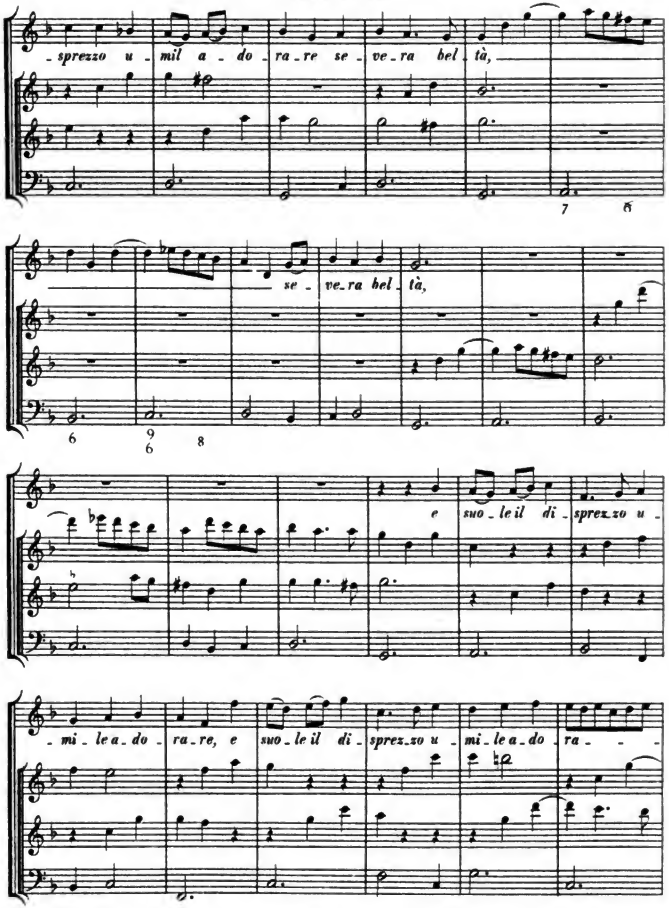

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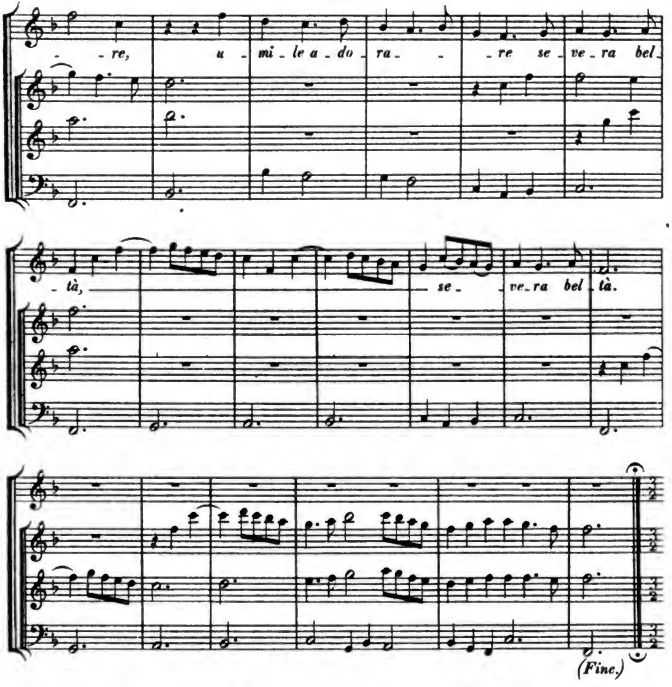

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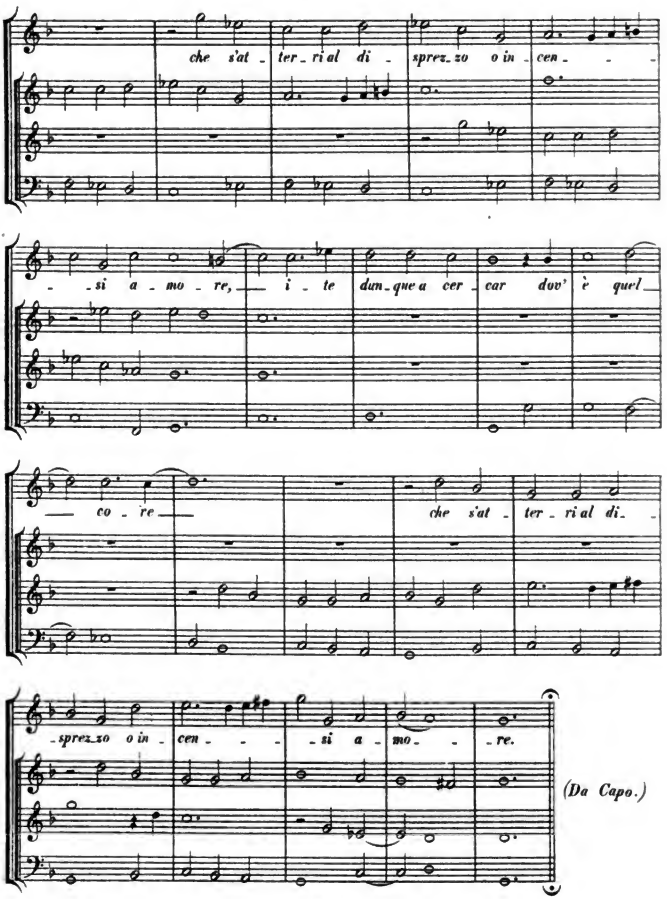

HW: S. 8.

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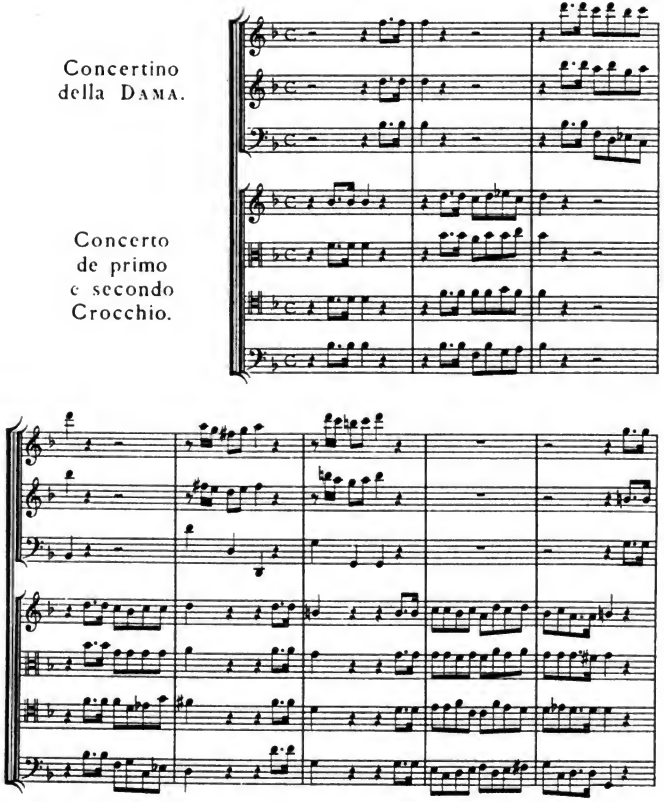
SINFONIA concertata con il Concertino della Dama de' due Violini ed i Crocchi suonano tutti assieme con le parti raddoppiate.

Concertino della DAMA.

Concerto de primo e secondo Crocchio.



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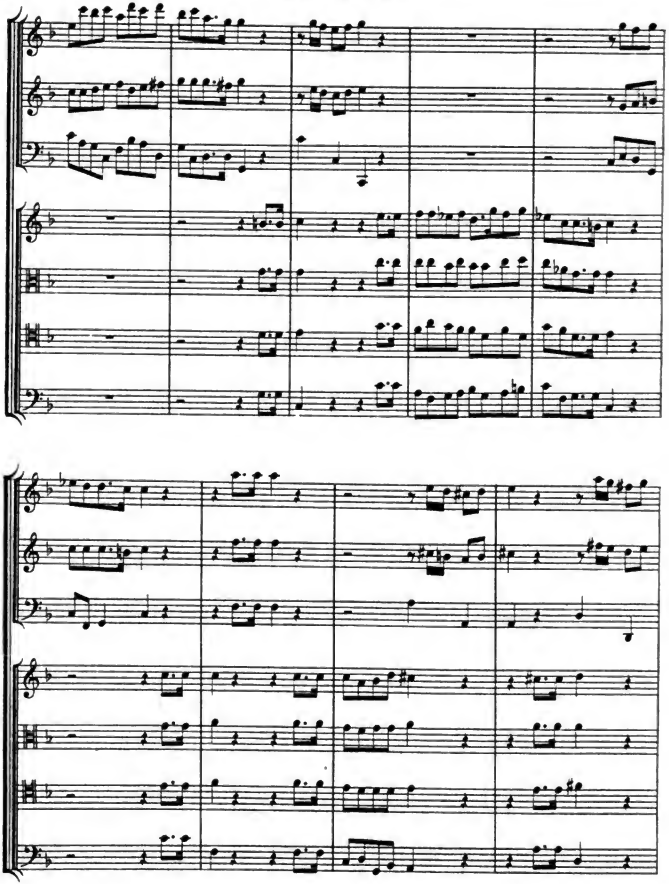

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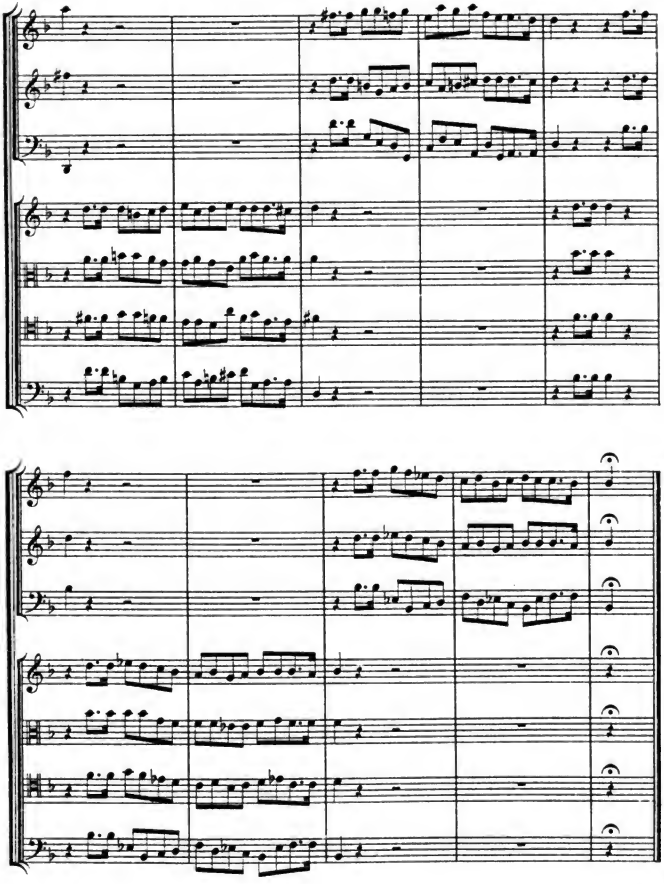

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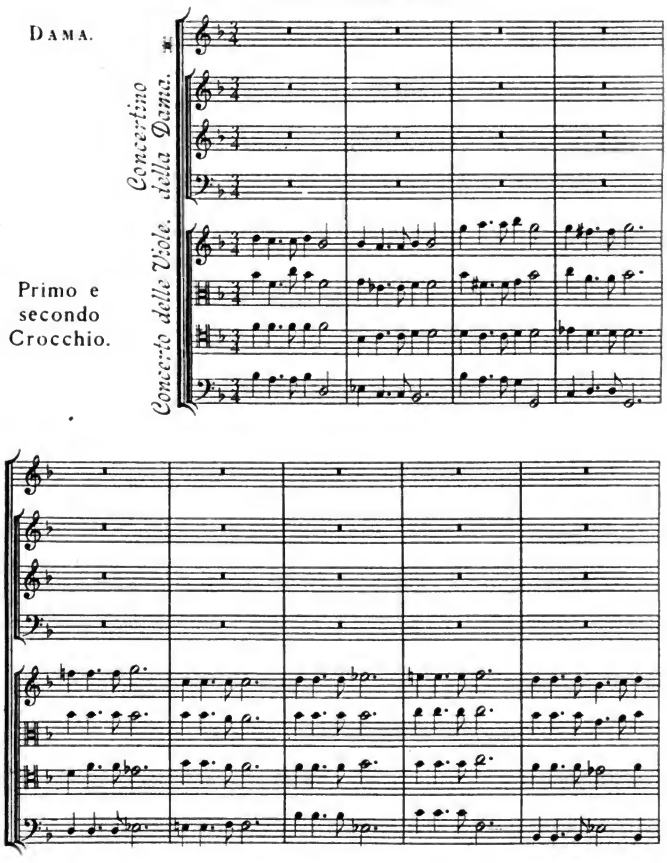
STRADELLA:

ARIA con il Concertino della Dama, ed il Concerto delle Viole.



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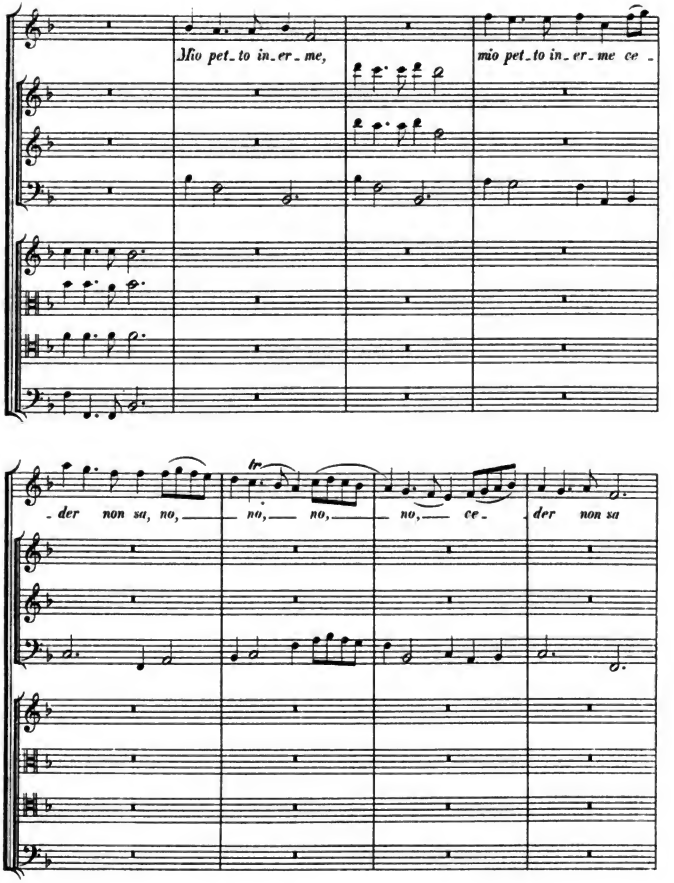

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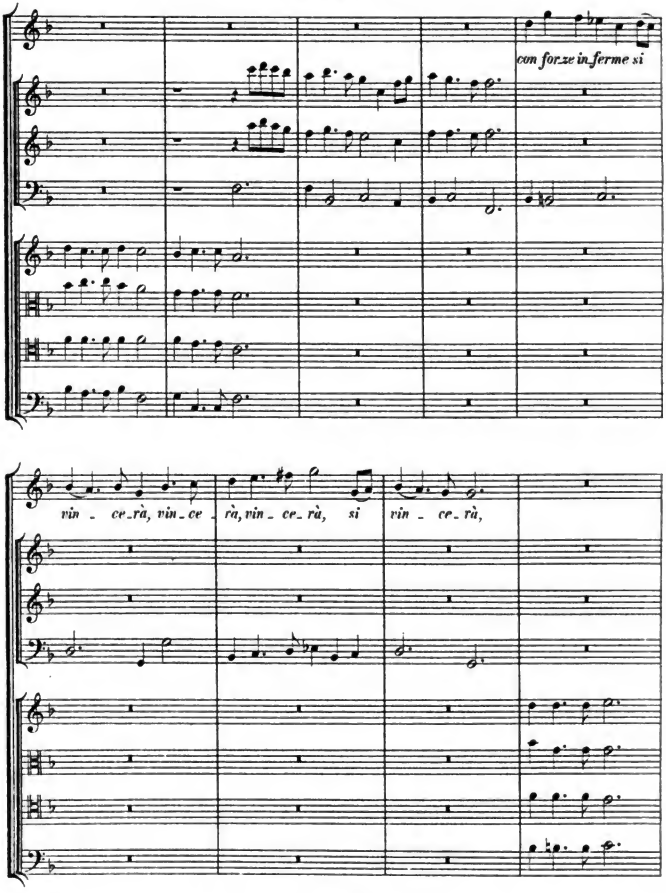

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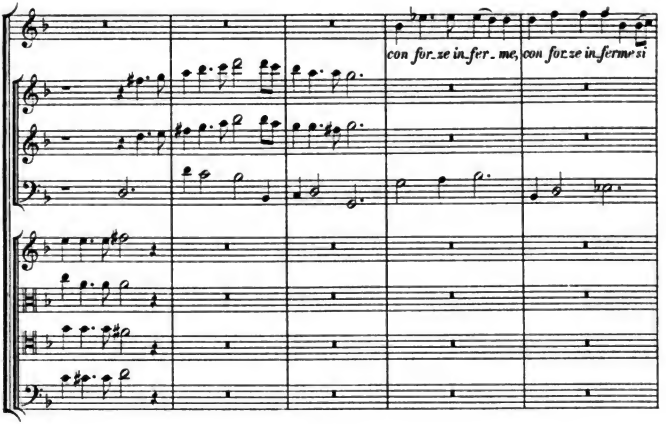

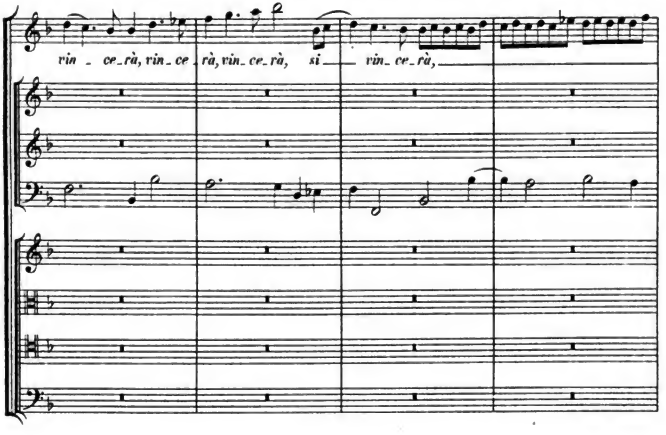

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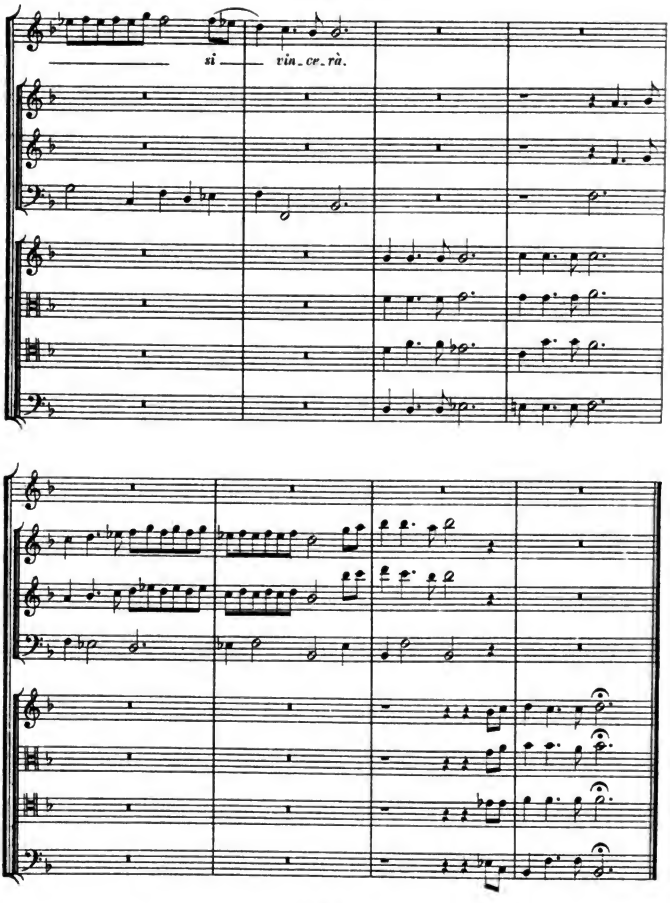

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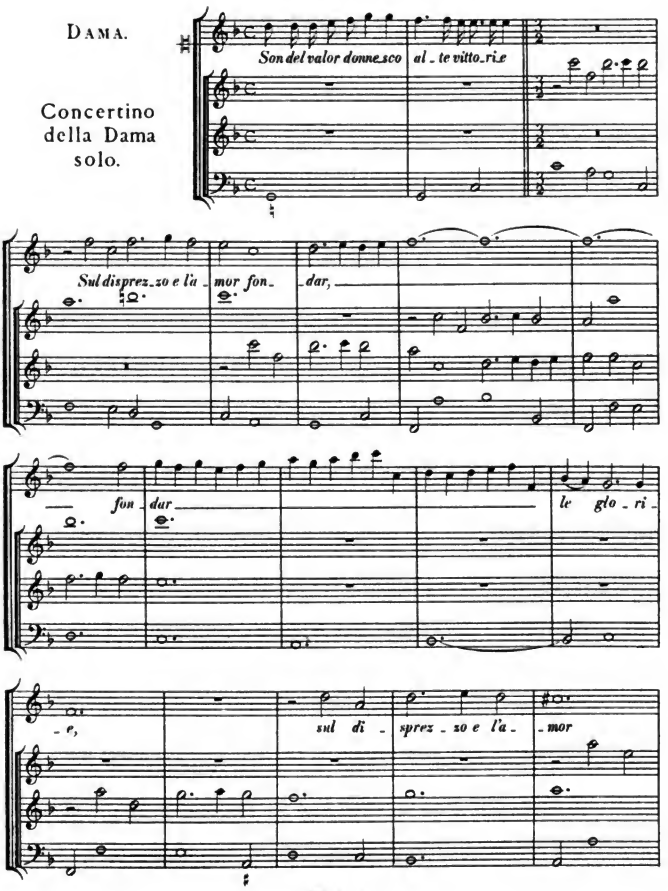
DAMA.

Concertino della Dama solo.



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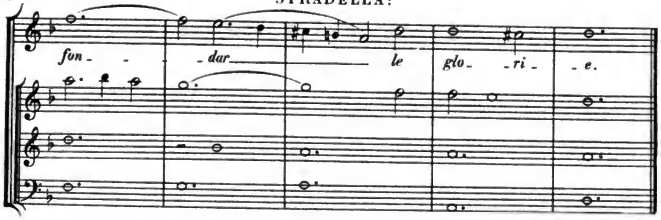
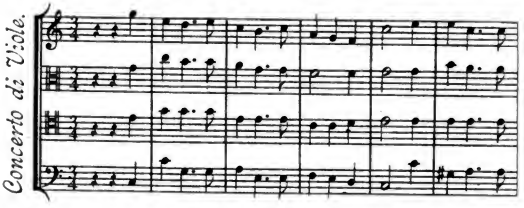
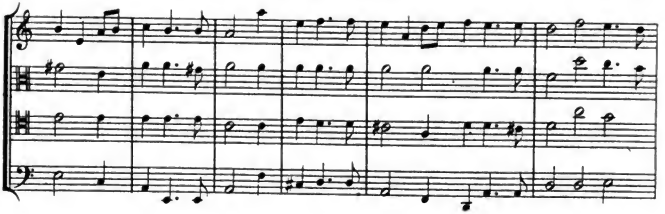
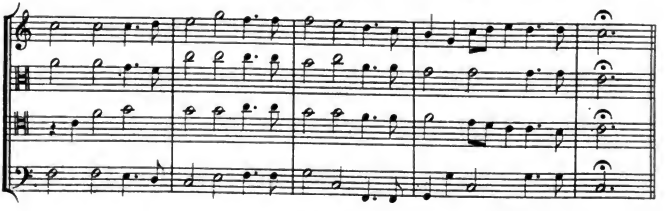


Primo
e secondo
Crocchio.







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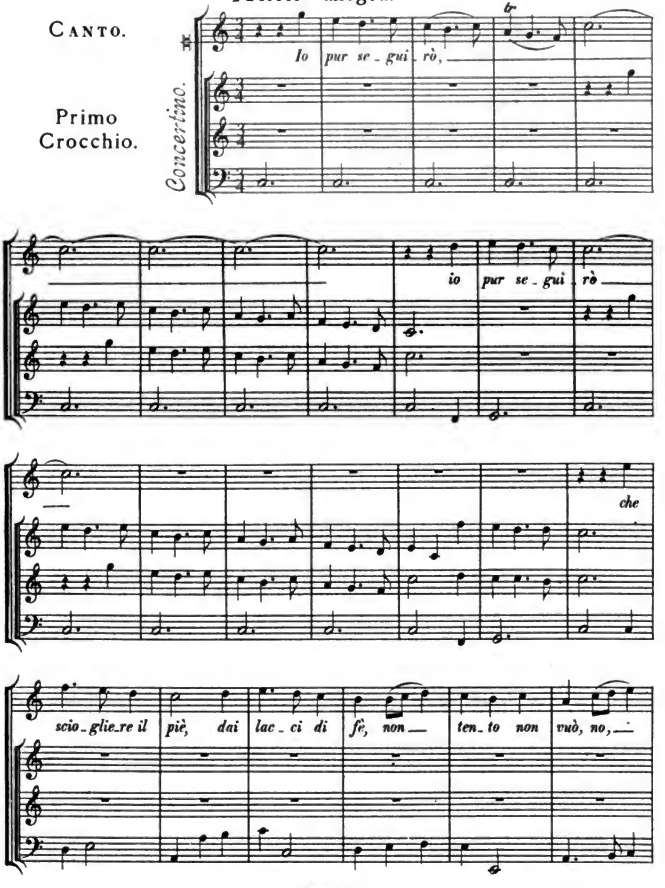
ARIA allegra.



HW: S. 3.

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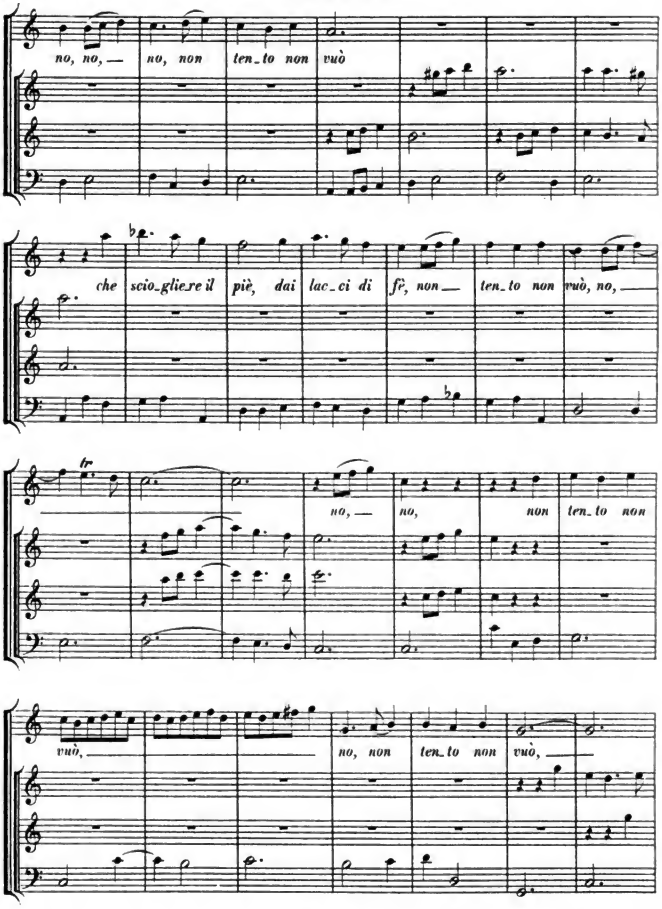

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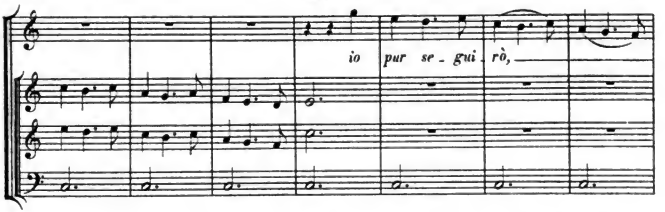
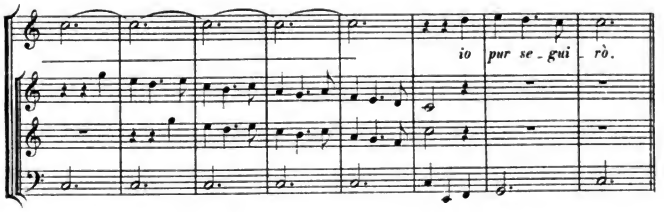
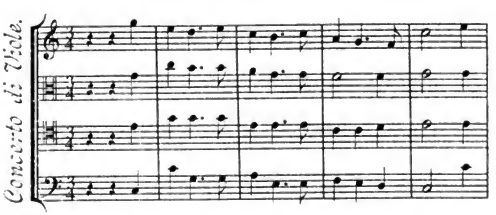
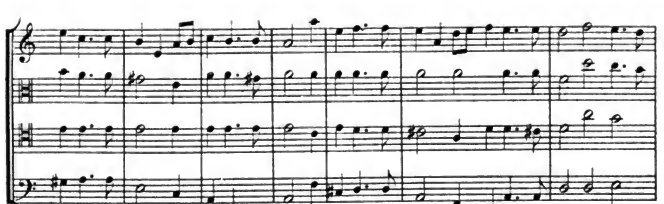




Primo
e secondo
Crocchio.





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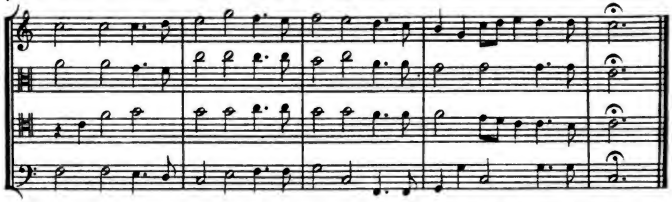
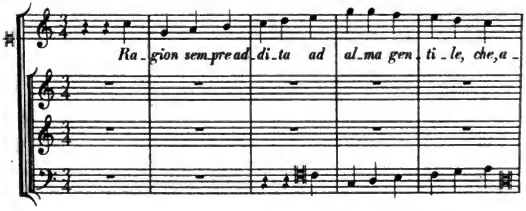
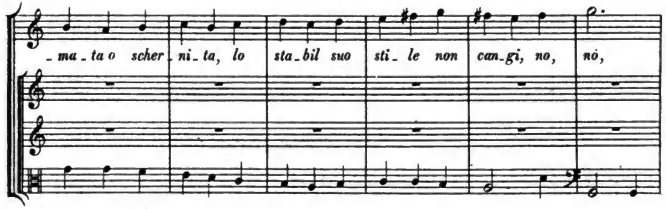
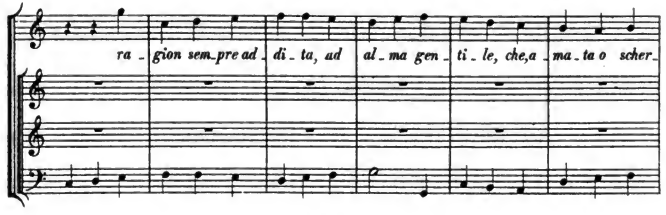


ARIA. Presto.

CANTO.







HW: S. 3.

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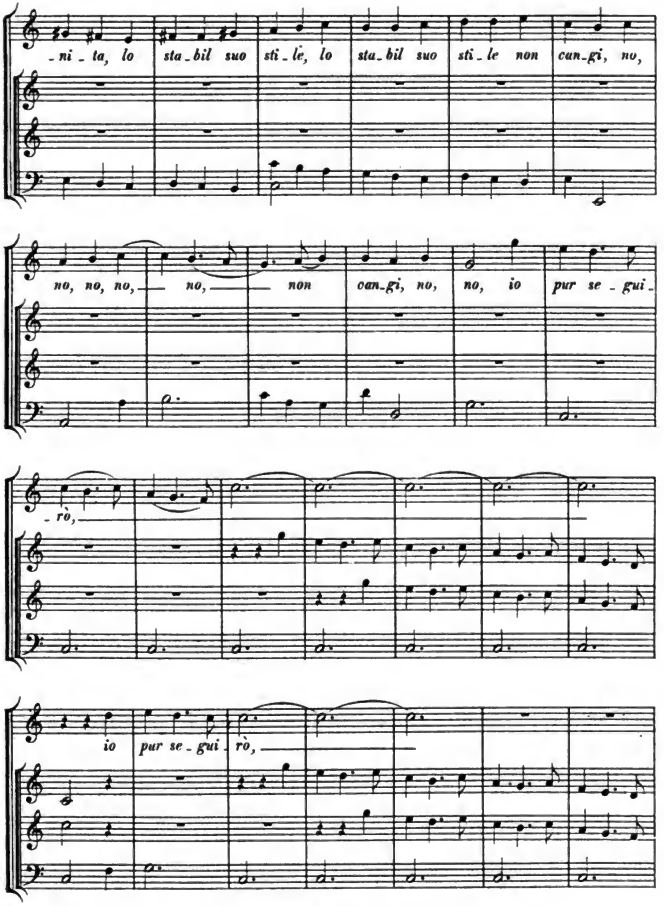

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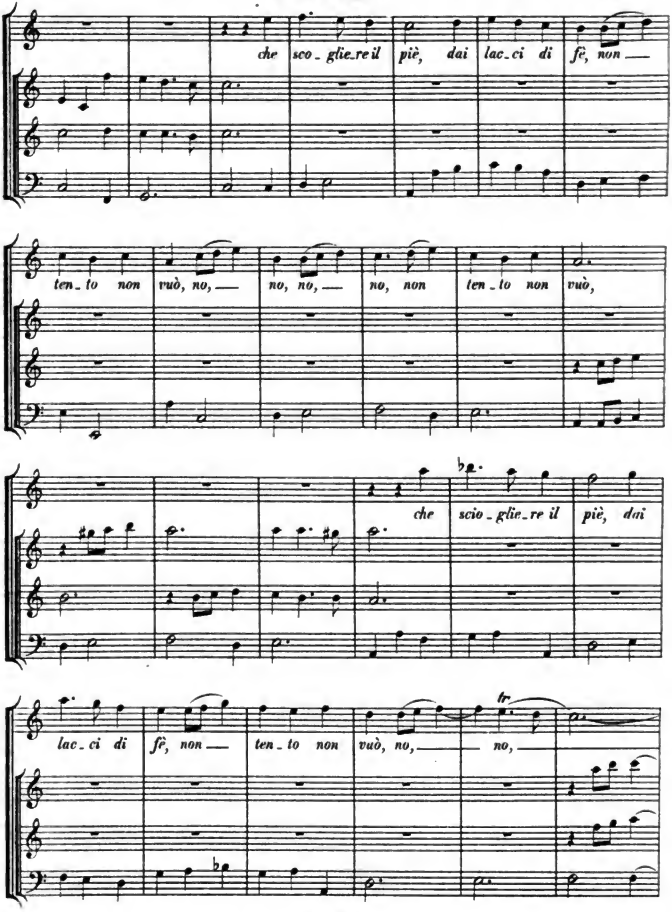

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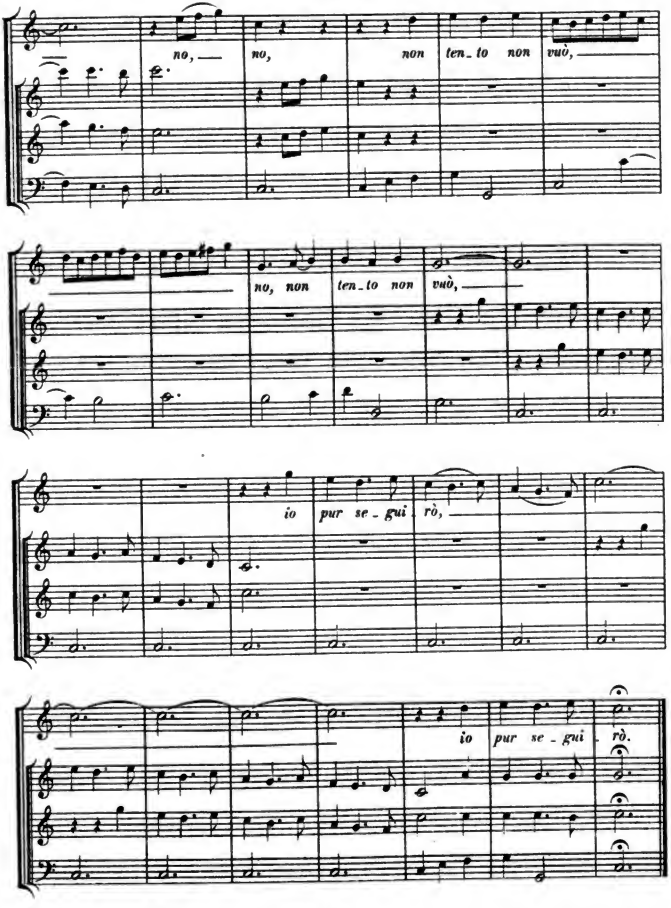

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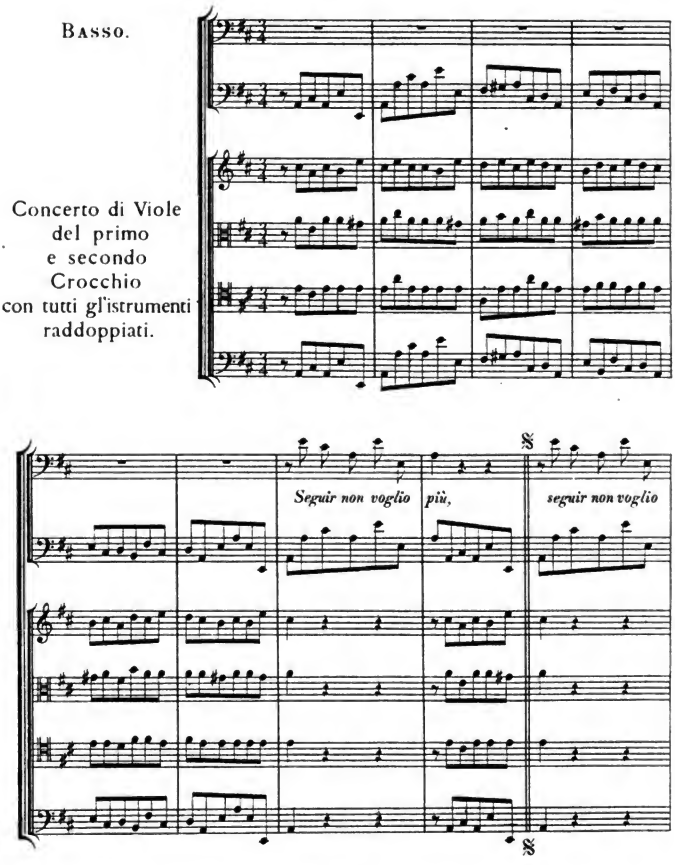

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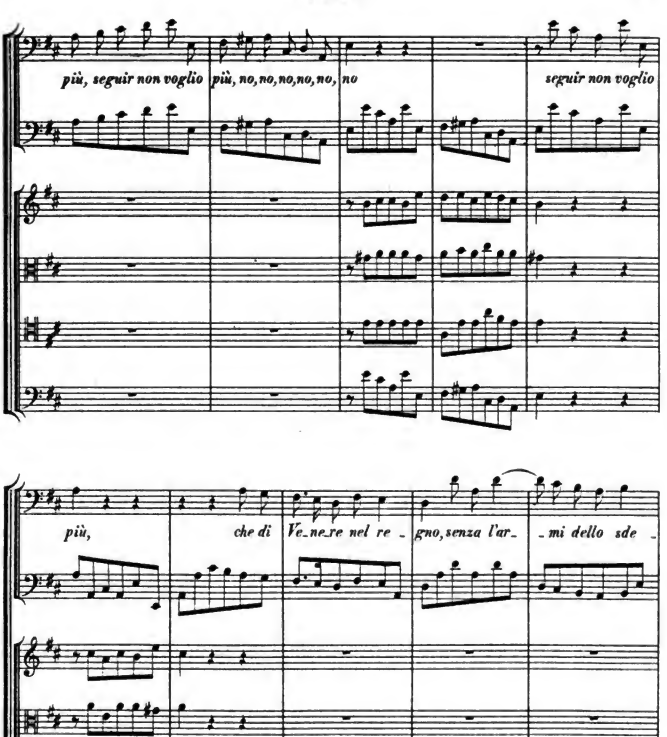

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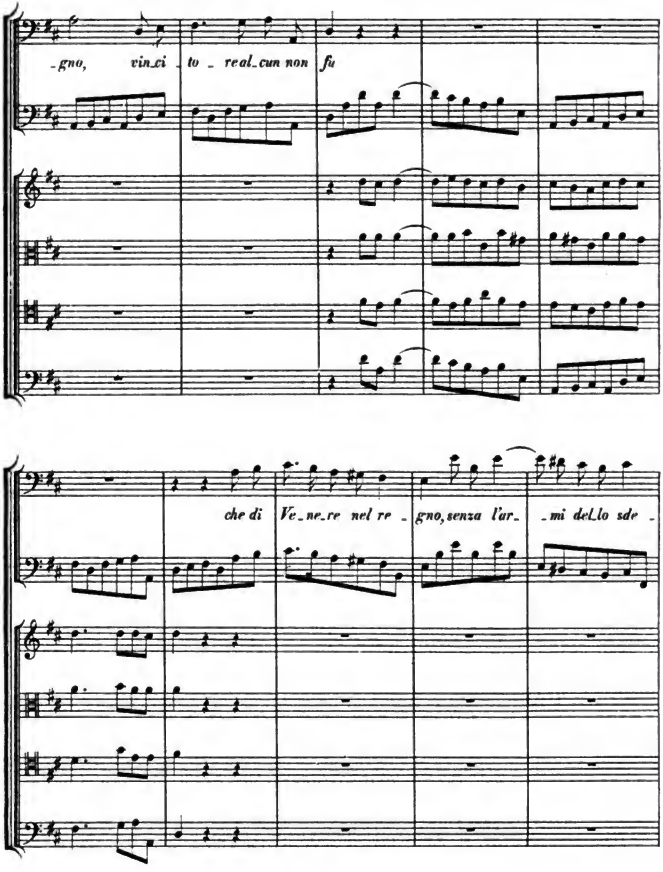

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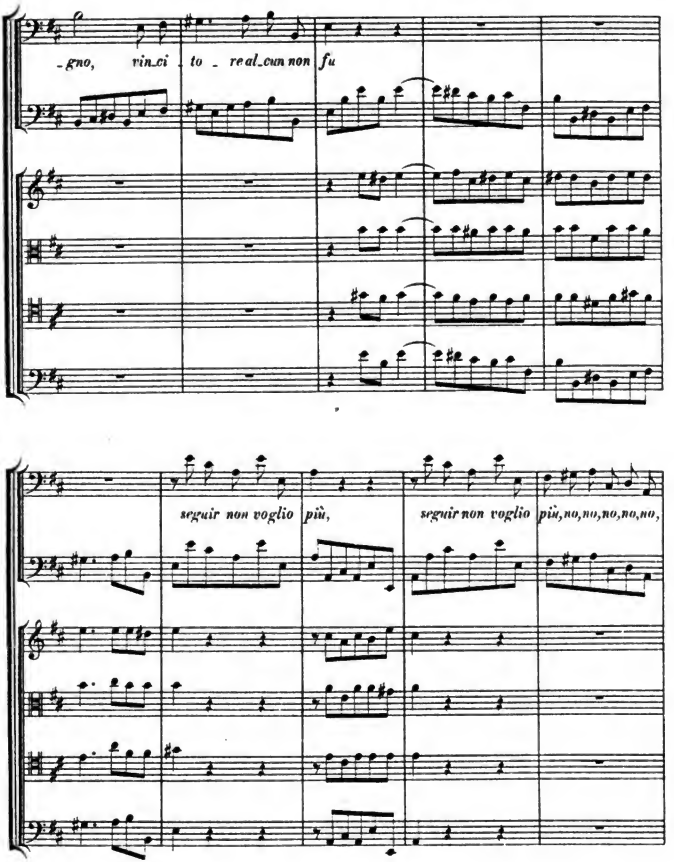

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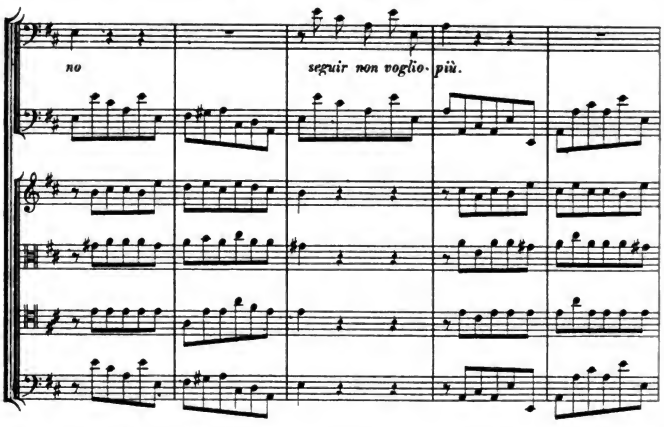

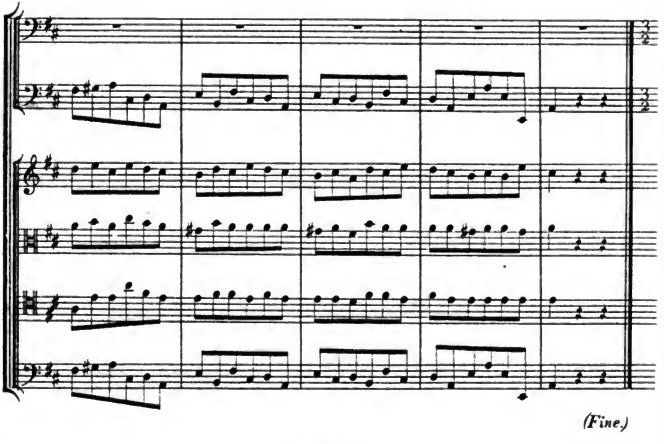

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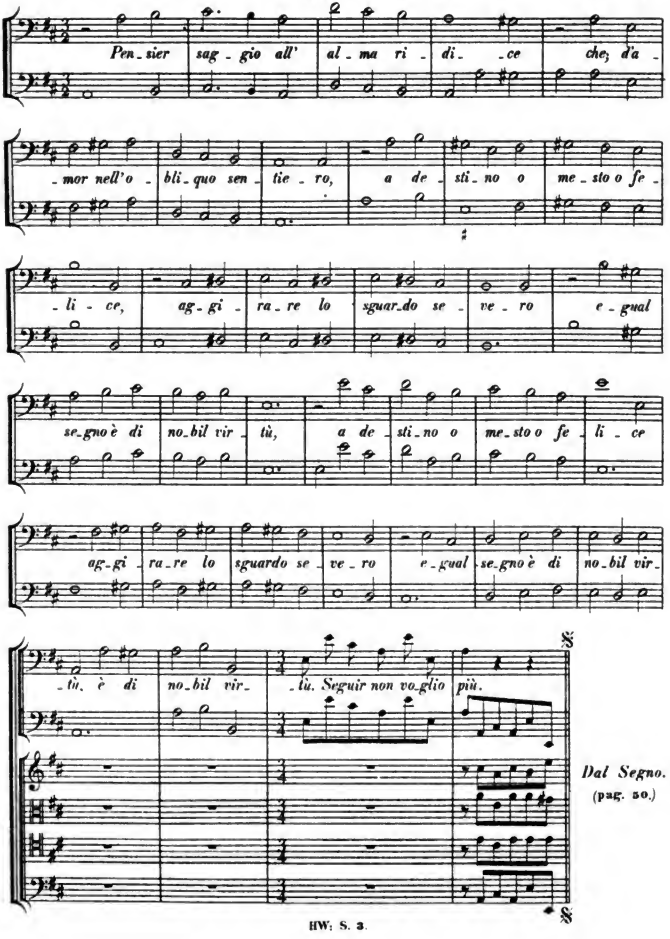

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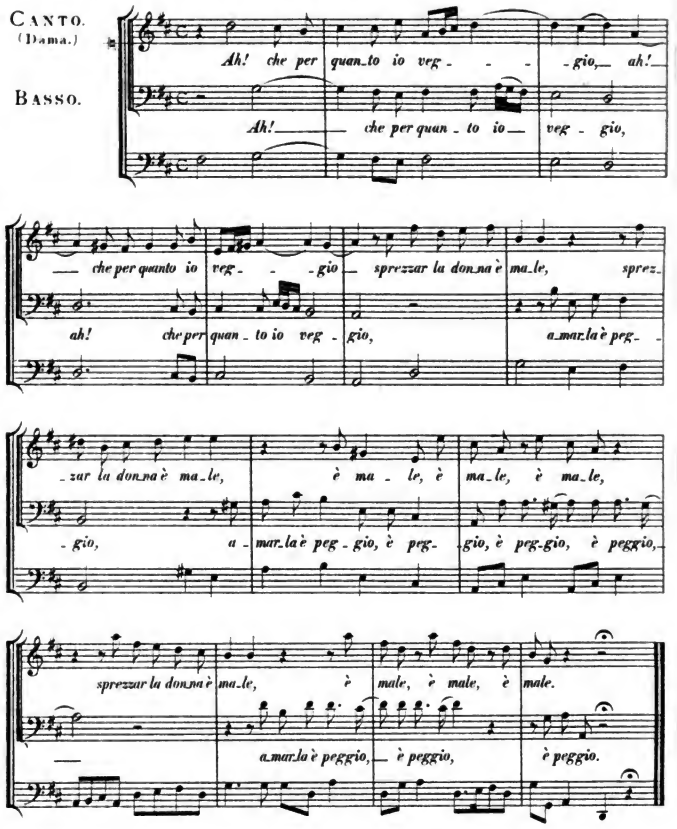

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